

# FILM FUN



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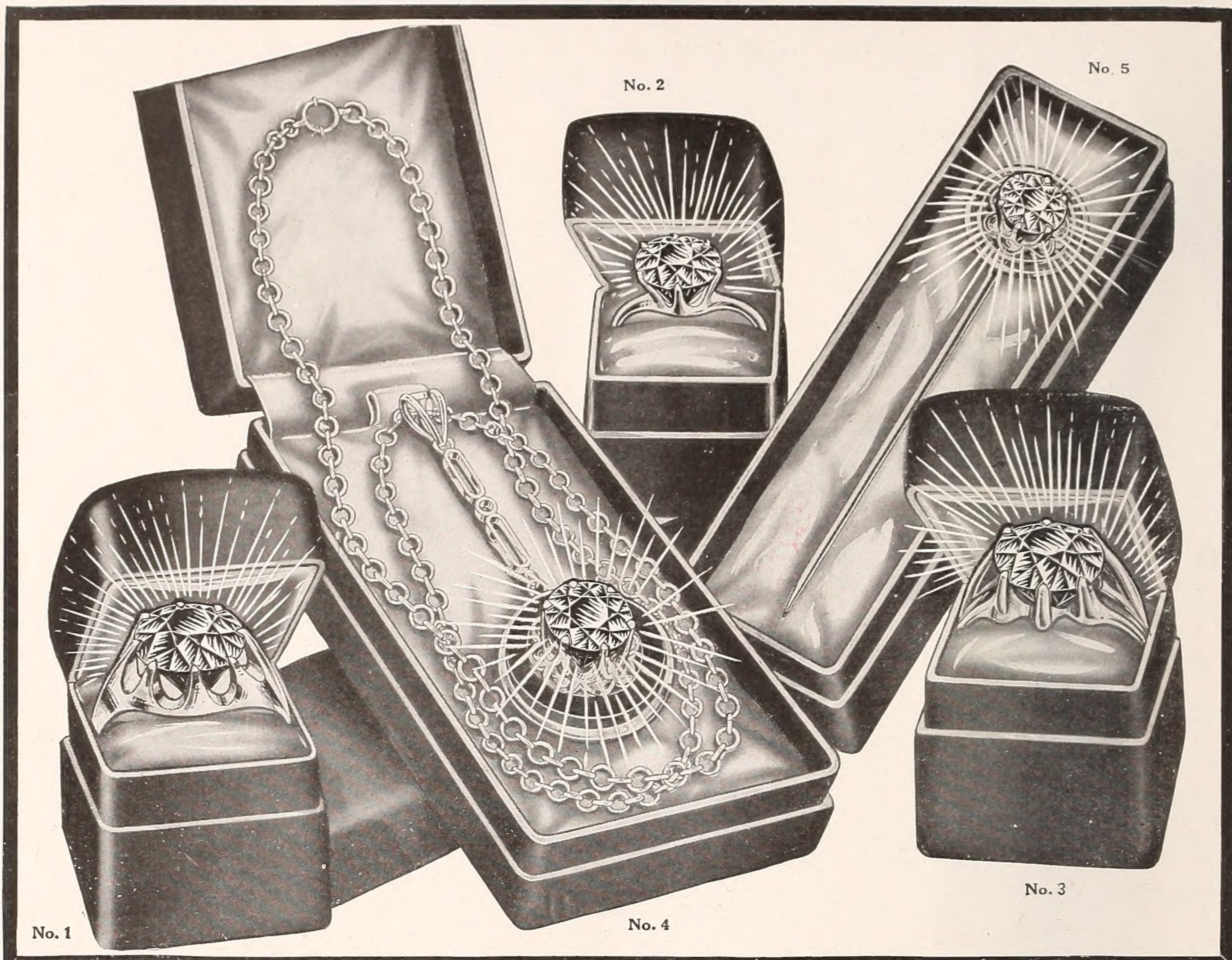
And The Magazine of Fun, Judge's Library, and Mrs. Hopkins' Own Book Combined



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GOOD MORNING!  
MARY MILES MINTER





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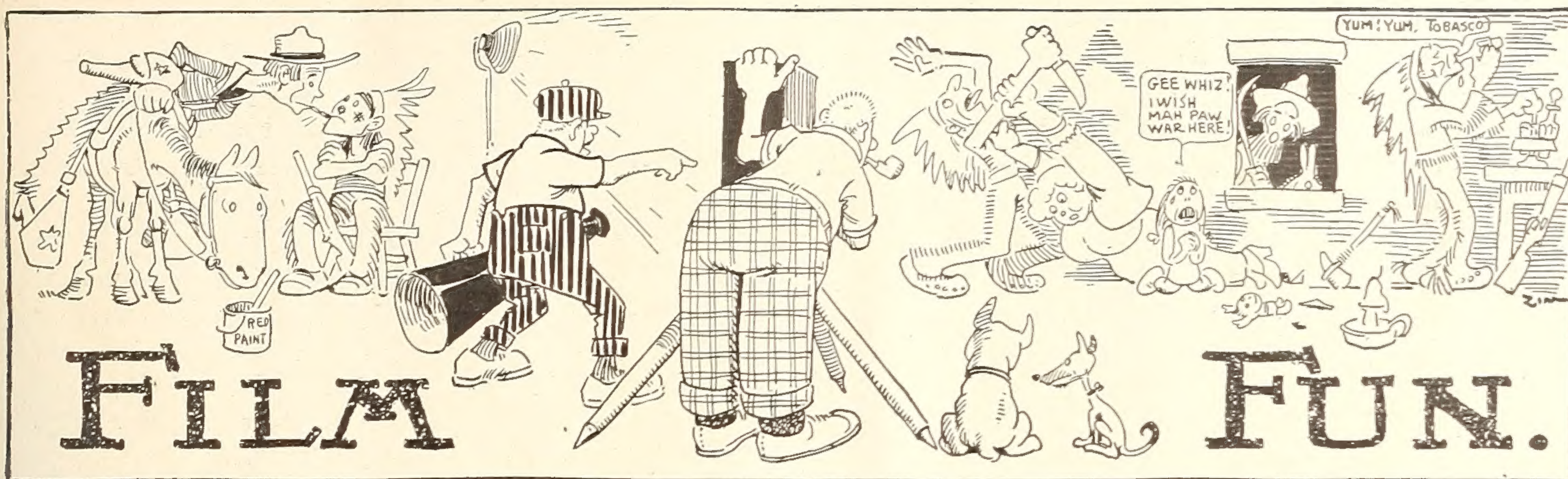
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# EDITORIALS

## The Griffith Masterpiece



ONCE in every generation there arises in each field of work a man who startles and commands admiration by the very force of his creative genius. David Wark Griffith has shown himself to be such a genius. In his new picture, "Intolerance," upon which \$500,000 has been spent and upon which he has been working for five years altogether, he has undoubtedly risen to stupendous heights. It may be that its very unevenness will be an asset that will contribute notably to its success, for there is in it plenty of cheap melodrama to amuse the melodramatic mentality.

That "Intolerance" is a remarkable spectacular production, we admit—and with admiration for the genius of the man who evoked those wonderful pictorial displays from the depths of a fertile brain. But the picture proves that even the screen falls short when it attempts to condense the intolerance of ages into seven reels. The play will hardly have the gripping interpellation that "The Birth of a Nation" had, because it requires a trained and concentrated mind to follow and fully understand it. Many will admire it, but not everyone will appreciate it. It will need pushing to make it go.

Griffith has sidetracked his vision to substitute a happy ending. He has done it under mental protest. He has thrown a sop to the religionists and the sentimentalists by the angel visions and the flying squadrons of vague spirits that personify the love that melts the bitterness and the hatred of intolerance. These scenes have no part in the play—any more than the time-honored reprieve that comes just when the innocent man is about to be hanged for a

crime he did not commit. They are all fillers, pure and simple, thrown in for good measure.

There is one theme to the play—the intolerance of the world. The intolerance of virtue plays a prominent part in it, "virtue" being used in its generally accepted term. Griffith points out that there are many good women engaged in social uplift, because they have ceased to be attractive to men and must have some outlet for their mental restlessness. So they engage in the work of condemning all who are not quite as good as they are—especially young women who are more attractive than they are. There are four threads to the picture, woven together in an uneven fabric by the woof of pictorial narrative.

From the worship of false gods that brings about the downfall of Babylon in Belshazzar's time, through the centuries to the crucifixion of Christ, forward to the massacre of St. Bartholomew's, in which brief flashes of Catherine de Medici's method of intolerance only serve to obscure the picture rather than to add anything to its clarity or its interest—with all of this, mingled with the magnificently brilliant scenes of Babylon, on which time, money and every artifice known to modern times have been recklessly lavished, runs a cheap cotton thread of the modern trend of the intolerant attitude of the law toward social conditions. This portion of the story could well be torn out bodily and made into a regular melodrama, under the working title of the picture, "The Mother and the Law."

There is too much of it. It is complex rather than finished. One is continually bewildered with its mazes. Side by side with the barbaric whirl of beauty and magnificence of the Babylon scenes, the spectacle of the theatrical saving of The Boy from the gallows comes with a jar that hurts. But the very scenes on which the most time and



money were lavished flash by in a few seconds and are so stupendous as to leave but a brief blur on the memory. The battle scenes in the Babylon downfall might leave a bit more to the imagination. One does not care to dwell too long on the picture of a conqueror pressing a sword through the leathern garment of a fallen soldier until the blood spurts, and occasionally even a head is sliced neatly but rapidly from its attendant body.

In like manner the last confession and ceremony of the last sacred rites of the church in the gallows scene might well be eliminated. They add nothing to the value of the picture and could be cut out without offending the most delicately sensitive dime.

"Intolerance" is bewildering—it is magnificent—but it is patchwork. Here and there flashes a bit that unmistakably indicates a personal bitterness toward social intolerance, as if Griffith were taking a keen delight in handing

his public a biff on his own account. The strike scenes were plainly dragged in by the hair of their heads—they had no place in the continuity of the play. The time-worn, played-out conflict between labor and capital was used because it seemed like a handy thing to stuff up the space at that point.

Everybody as is everybody is in the picture. One after another, all of the modern stars known in motion picture circles flash by, doing each his brief bit in the picture.

The title of the picture has remained a mystery. Nobody knows why Griffith has chosen to call it the "Sun Play of the Ages," unless he has been perusing that noted writer and thinker, Svante Arrhenius, who says,

"Yes, though man has worshiped the sun from the most remote ages, it was not fully comprehended before the middle of the past century that the sun is the source of all life and of all motion."

## Vivian Reed, Her Million-dollar Smile and the Tiger Cub

VIVIAN REED had the smile long before the tiger cub was given to her. As a matter of fact, the smile was a wee bit brighter before she received the gift. Miss Reed's happysmile has been on more art calendars and front-cover posters than any girl in the country, and she never gets tired of smiling.

A circus owner sent her a special invitation last summer to see a performance of the show. She was a guest of honor. The circus man admitted that he never left a picture play unattended if there was a chance of seeing her, and he had named a tiger cub after her. Vivian didn't mind that so much. It is one thing to have a tiger cub named after you, and something else again to have that same tiger cub presented to you.

"I am very fond of pets, but not of zoos," explained Miss Reed. "Of course, it was darling of the circus to give me the tiger cub; but tigers will grow, you know, and I never could keep up the Bernhardt pose of being accompanied in my strolls by a couple of tigers and leopards and a wolf or

two. I had a nice little strong coop—no, coops are for chickens, aren't they? I had a cage or kennel or whatever it is built for it, and I have a special keeper to look after it; but heaven only knows when it'll turn and bite the hand that feeds it."

✠ ✠

### Some Feat

*Mr. Screenly*—At the Screen Ball last night Miss Star told me I would make a grand toe dancer.

*Miss Pert*—You ought to—you have danced all over mine.

✠ ✠

### As the Hours Passed By

*Screen actor* (after twenty minutes of the barber's monologue) — What's the outlook?

*Barber* (pausing in his narration) — Better try some of our Peerless Tonic, sir. Your hair is getting very gray.

*Screen actor* (with a sigh of resignation) — I'm not surprised.

✠ ✠

### What They Got

*Infant prodigy* — Yesterday was my birthday.

*Infant extra* — Mine, too. I got candy.

*Infant prodigy* — Huh! I got sick.

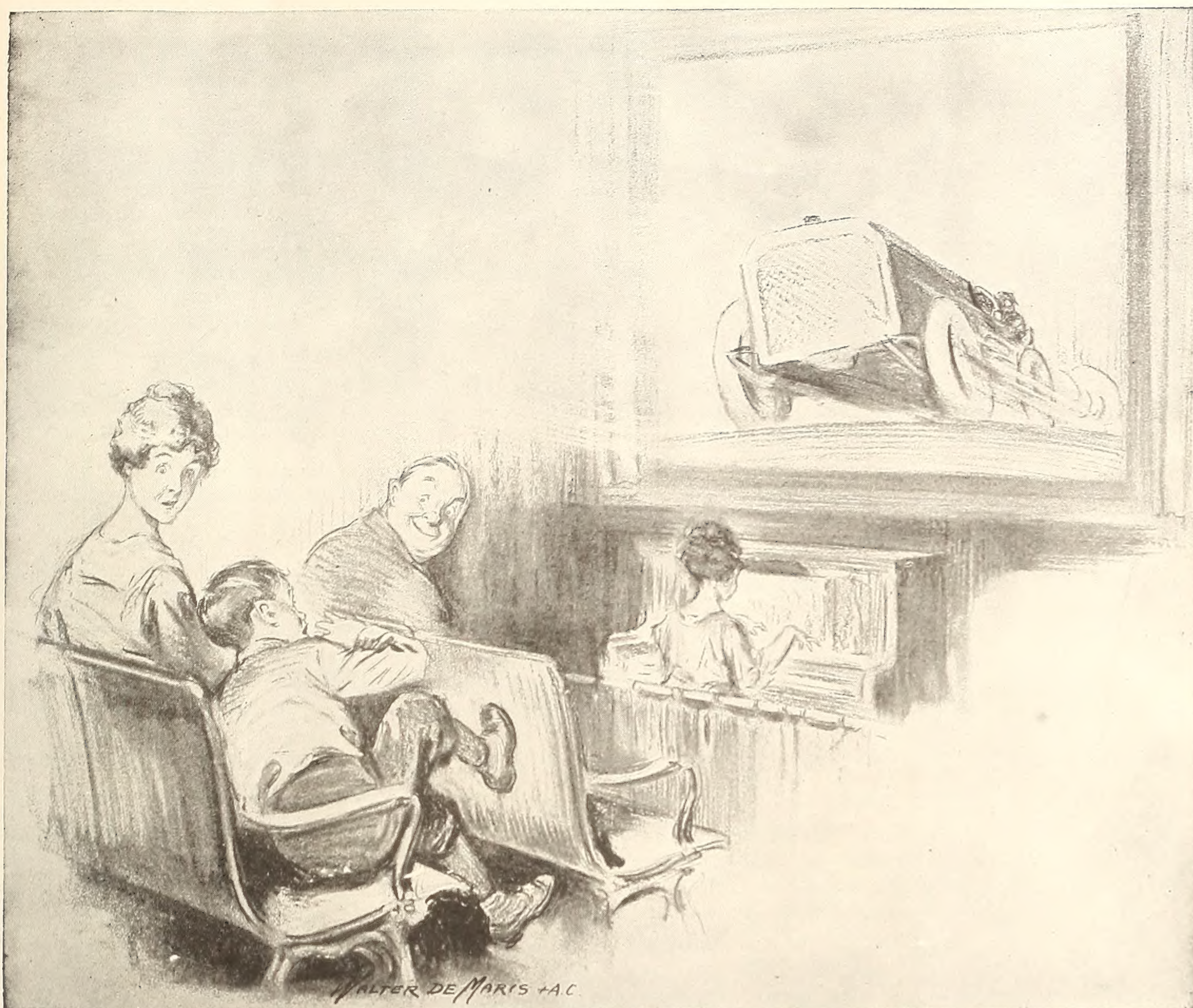


WITZEL

SELIG-POLYSCOPE FILMS

"Heaven only knows when it will turn and bite the hand that feeds it."





## All in the Pictures

By HAZEL MACFARLANE

DO YOU ever sit and ponder, when you come back from the show,

Of the things they do ne'er done on land or sea?

Of the motion picture letter from the persecuted wife:

"Dear Mr. X——. . . . Your truly, Mrs. B——"?

Do you ever watch the picture clock "stay put" at nine-fifteen,

Through days and days of sobs and tears and strife?

Did you ever see a "thriller" where police weren't called by 'phone,

And the desk lieutenant's picture wasn't rife?

Did you ever miss the "cut-in," "That Night," flashed upon the screen,

Then "A Few Months Pass," and all find "Love Is Best"?

Did you ever know such funny ways as picture whiskers grow,

Or such honest hearts to beat 'neath violent vest?

Have you wept when Mother's grave was dug right by the kitchen door,

Or the Wayward Son was turned out in the night,

Though you're sure he'll take a freight train to the "Wild and Woolly West,"

Where as "Nugget Jim" he'll turn out rich and right?

Have you viewed the picture factory girl toil at her shirt machine,

Her weekly earnings twenty cents the reel,

And wondered when that evening, at the Mattress Makers' Ball,

She wears a gown "created" by Lucille?

Have you watched those college pictures, records true of College Life

(You can prove that by the banners on the wall),

Where the college girls would make a Ziegfeld bevy pale with hate,

And the Handsome Prof is loved by each and all?

Yes, you'll find these in the pictures any night you choose to spend

Your salary on the fill-um's merry whirl.

But what care we while we watch those "close-up" kisses at the end,

Where the poor-but-noble hero wins the girl?





FRANK POWELL, INC.

Linda A. Griffith, as the waif in "Charity?" in the famous court scene in which she is on trial for her life, recognizes in the young lawyer sent to defend her, her own brother, separated from her since the dreadful childhood days spent in the charity institution.

## How "Charity?" Came To Be Written

"Charity?", the sociological photodrama produced by the FRANK POWELL PRODUCTIONS, INC., and in which appear Creighton Hale, Linda A. Griffith and Sheldon Lewis, was written by Linda A. Griffith (Mrs. David W. Griffith). Mrs. Griffith's own story of the motives which actuated her in setting forth in this form the conditions revealed in "Charity?" is of interest to all those who have at heart the welfare of the orphaned children of this country.



MY CHILDHOOD days were lived in a little cottage set on a road that curved its way around the foot of a green hill in the city of San Francisco. From the top of this hill, where so many happy play hours were spent gathering wild strawberries and flowers, I looked down on a somber, gray building that made my child's heart beat loud with fear. I never did summon sufficient courage to go very near this cold, gloomy structure. While it fascinated me, at the same time it frightened me. I would crouch down and watch with eyes big with wonder, until fear would clutch at my heart, and as fast as my little legs would carry me, I would run for home.

It was a place where little children lived—little children who had no mothers nor fathers nor aunts nor big sisters—little children with no one in all the world to love them, to tuck them into bed at night or kiss a sore little finger or kitten-scratched, dimply little cheek. I learned afterward that they were what are called "orphans," and to become

an "orphan" child and have to live in that dreadful place at the foot of the hill—that was what sent me running home. Suppose something should happen to my dear little mother! Suppose she wouldn't be there when I came skipping into her room! Oh, suppose she had gone away and forgotten about me, and then suppose they would find out in the gray stone house that I was a little girl without a mother and take me there and keep me! So each night when I said my little prayer, "Now I lay me down to

sleep," I added, "And, dear Lord, please don't ever make me an 'orphan' and put me in that gray house with those other orphan children." I had made up my mind, if they ever had put me there, I would surely run away. How, I didn't quite know, for the only time the children came out of the big building was when they marched into the yard to play, and then a tall, cross lady blew a whistle, and the children marched like soldiers; and their hair was cut short, and every little child had on the same kind of a dress! I couldn't have run away in any event, for I never could have climbed that high board fence.



FRANK POWELL, INC.

Worn and terrified by lack of food and care, the little charity waif takes her baby sister and steals out into the backyard of the institution, for a brief respite from unkind restriction. In the refuse barrel she sometimes finds a cast-off plaything for the baby sister.





FRANK POWELL, INC.

Under the stern eye of her taskmistress, the matron of the institution, the charity waif is forced to undertake tasks far beyond her strength.



FRANK POWELL, INC.

Creighton Hale, as the brother of the waif, hungrily gulps a cup of milk amid the accusing cries of the other orphans of the institution.

One day, we moved away from the hill, and I took a last look at the gloomy orphan asylum. And so, while the first and most potential seed from which some years later the photoplay "Charity?" was to spring was sown in my child's heart while watching on the hillside those little, sad-faced orphan children, there came in later years at intervals singular personal experiences that registered so strongly on my mind and so touched my heart to the quick that I felt impelled to put into some form of expression these experiences.

During the exposition year in San Francisco I made a visit home. My sister has a kindergarten there, with children from two to five years old—poor youngsters of different nationalities—and I often spent whole days visiting with her children. One day she said to me, "The father of two of the children died, and the mother has had to go to work in the canning factory. The children have been placed in an orphan asylum, and I am going there to see these children. Do you want to go along?" I said, "Yes, I'd love to go; but even the thought of an orphan asylum does make me dreadfully blue."

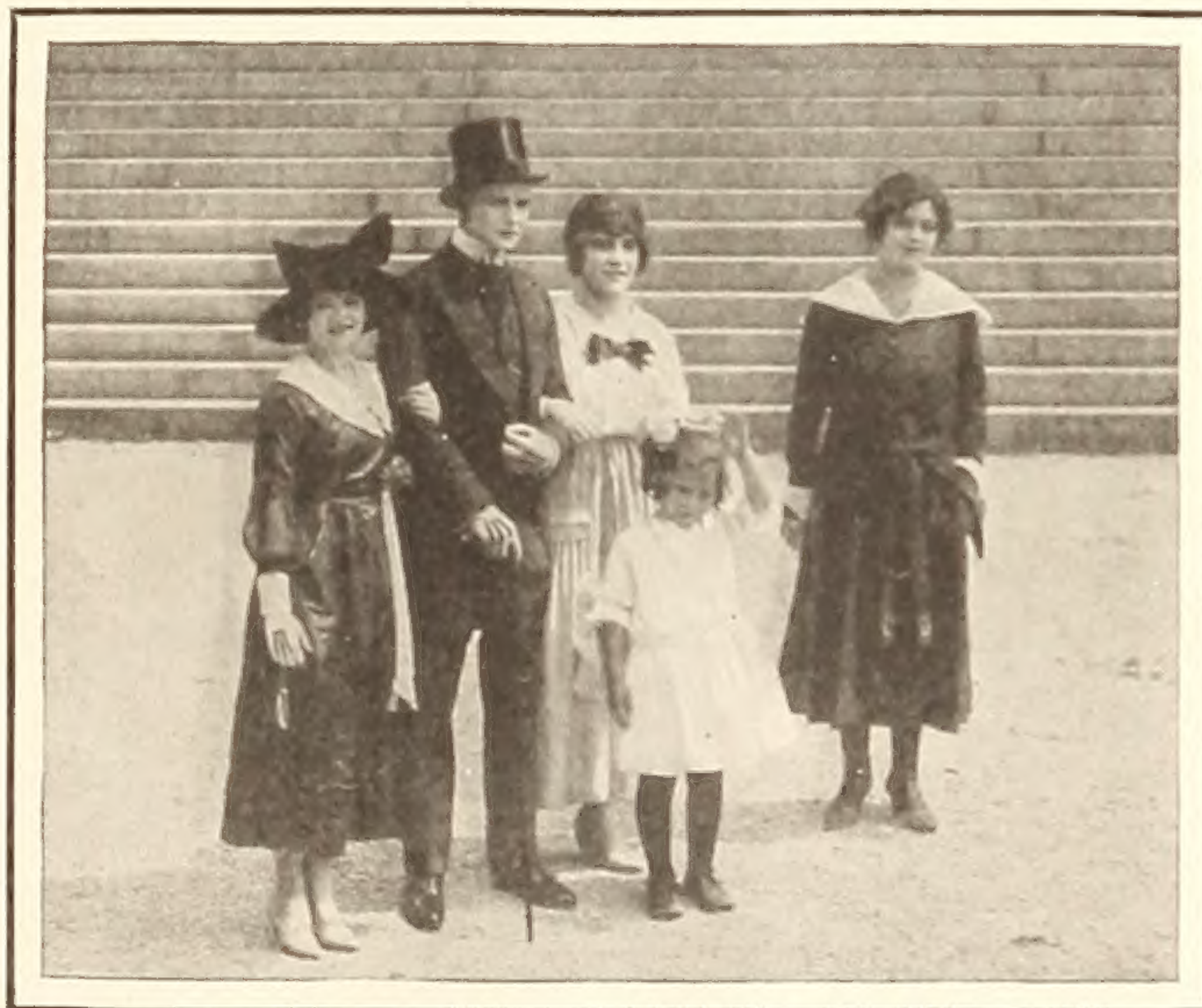
However, I went, and truth to tell, our footsteps led us to that same cold, gray building at the foot of the hill where as a child I had played—and here I was entering the building, the very building that I prayed ever to be delivered from. I shall never forget the impression of that visit. Poor mothers waiting—poor

fathers (and if there is anything more pathetic in this world than a father with motherless little children, I don't know what it is)—austere, frigid-faced women bringing in the little tots to their one parent or older sister or just friend for an hour's chat—sitting in little groups and talking in undertones. And the "institution atmosphere"—that was what chilled me to the bone. I didn't get over it for months.

One other incident I must mention as one of the foundation stones of "Charity?" Through a little Swedish woman who sews for me sometimes, I learned of a widow left penniless with three small children. The oldest boy goes to school, but the two girls are too young; so when this poor woman leaves in the early morning for the downtown office building where she scrubs, she locks the two

little girls in the one room in the tenement by the East River where she lives. She gets seven dollars a week, which isn't much for four to live on; but there is love in that wretched hovel, and one day when I called, this little woman whispered in fear to me, "I'm so afraid the 'Charity' people will take my children and put them in a home.'"

Strange to hear the word that fell from that poor mother's lips—"Charity"—spoken in frightened and terrified tones! We should have learned better through nineteen hundred years the meaning of the word which fell so simply from our Master's lips.



FRANK POWELL, INC.

It is a happy day for the charity orphans when the dreaded institution is transformed into a modern home for the waifs of society, where, instead of meeting cruelty and neglect, they are wisely taught useful trades and live a normal child's life.



Some Striking  
Styles  
Are To Be Worn  
This Season  
As You See



MATZENE

ESSENAY FILMS

EDNA MAYO

is wearing a fall gown of black satin, with steel embroidery on the front panel. If Miss Mayo chose to leave the films for other fields, she could earn another fortune by creating wonderful gowns. Miss Mayo believes that clothes have a psychological effect and makes a special study of the influence of color. She has all sorts of evidence to show that both color and materials in dress have an absolute and decided influence on character. Vampire gowns develop vampirish tendencies and dignity of garments is conducive to dignity of character.



INTERNATIONAL FILM SERVICE

Mrs. Vernon Castle wearing the new "Preparedness Suit," she designed.



TRIANGLE-KEystone

Louise Fazenda designed her fall suit herself.

WE HAVE had numerous inquiries as to what the screen stars wear and how they look off the screen. We present to you a group of eight of the prominent screen actresses in their fall gowns—mostly street suits. It is difficult to persuade them to pose in a street suit; they want to show you how scrumptious they look in an evening gown or their latest and most gorgeous wrap.



PATHE

MARGIE MEYERS

Being a screen actress for the Florence Rose Fashions must be a nice job. Nothing to do but to wear gorgeous clothes all day long and walk about. Margie Meyers looks happy, as well she might, having on a new street suit of taupe velour, with a sealskin collar. Say what you please, ever since Eve designed a nifty fall street suit out of a couple of fig leaves with a grapevine girdle and Adam, like all husbands, kicked at the price he had to pay for it, clothes have been of absorbing interest to women. Man has inherited, for his share, Adam's objection to the bill.



**T**HESE smart new fall gowns possess the special distinction of having been designed by the charming young women who are wearing them. It is a fad among the screen stars this winter to design their own tailored costumes and even to make their evening gowns.

They boast of it. When they show you an especially fetching creation to admire, they cinch the matter with, "Isn't it a dream? I made every stitch of it myself."

## Screen Stars Pose In Their New Fall Suits For Film Fun



FAMOUS PLAYERS

### PAULINE FREDERICK

asking a friend for a real opinion on her fall street suit. She is waiting anxiously for the verdict. The suit is of blue serge with white braid, and the hat is of white plush, with a "doodad" on the side of white wings. Goodness knows it is hard enough to pick a suit this year without designing it, and while some of the screen stars would be right up on their ear if you called them "designing creatures," yet what else are they when they lug maids and machines to the studio and spend their spare time in designing creations?



HARTBOOK

LASKY FILMS

Blanche Sweet takes a last survey in the mirror before her morning stroll.



HIXON-CONNELLY

FOX FILMS

Valeska Suratt's fall suit of blue jersey cloth.



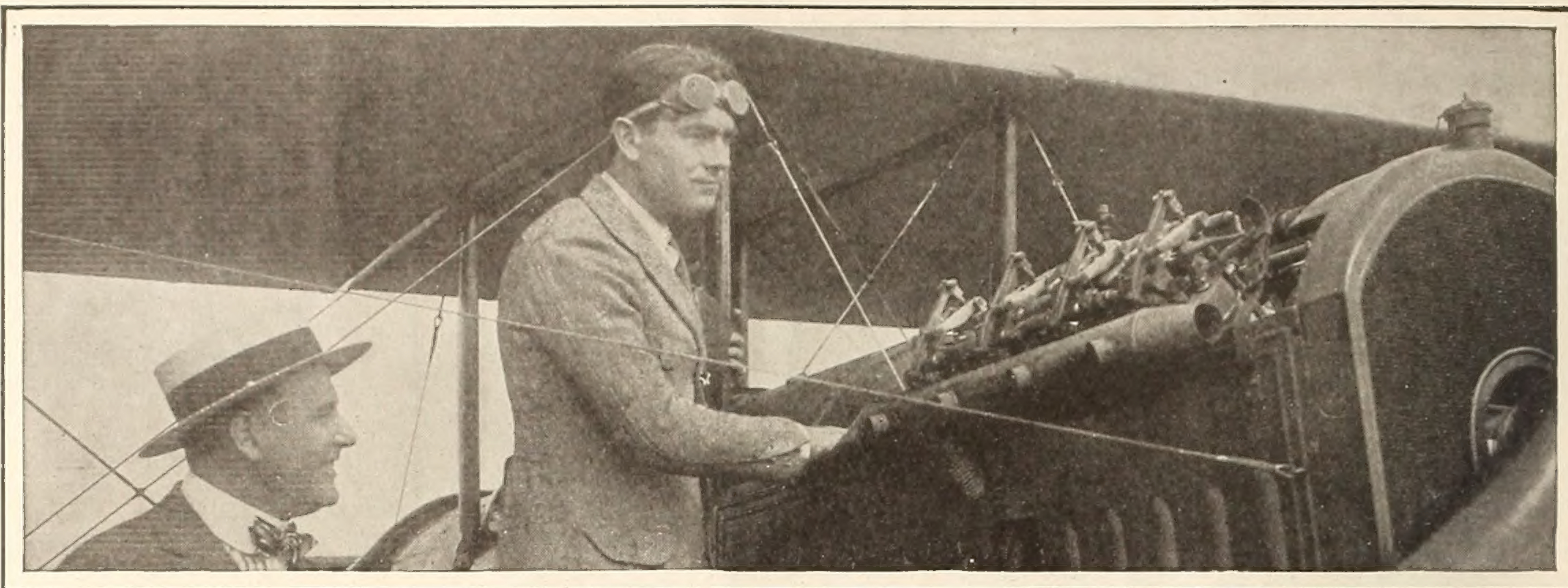
CARPENTER

BALBOA FILMS

### RUTH ROLAND

goes in for the slender lines. Her suit is of Burgundy, in broadcloth, and with it she wears a toque of white grebe and a stole of white fox. Miss Roland recently designed an evening gown that is the envy and despair of the other screen girls. She not only designs her clothes, but draws and colors them exactly before entrusting the material to her modiste. She appreciates the new silhouette, of course, but between you and me, Ruth believes she ought to weigh about ten pounds more. Her admirers think her perfect.





FAMOUS PLAYERS

Del Henderson laughs at the dismay of Owen Moore when he learns that he must go aloft for a scene in "The Kiss."

## Up In the Air

LIKE a great many people—who would not admit it for the world—Owen Moore has a strong aversion to aerial work. Flying makes him dizzy, and he doesn't care who knows it.

"Del Henderson thought he put one over on me when we were rehearsing 'The Kiss,'" said Owen. "You can see how plum satisfied he looks in that picture, thinking he has at last found something that will get my goat. He thought he had me right up in the air, so to speak. This flying stuff may be all they say it is—glorious sensation and all that; but little Owen Moore will keep his feet right on solid earth when it comes to choosing outdoor sports.

"Did I tell you the joke on Mary Pickford? Since she has had her own office over in the Aircraft Picture Corporation, she has been terribly stuck up. And this isn't press stuff, either. If it was, I'd let her own press agent give it out. She pays one regular money for doing that. But the other day Mary dashed down to her office in a hurry along about dusk, when nearly everybody had left. She stepped into the elevator and found she had forgotten the number of her floor, in her hurry, so she airily asked the elevator boy to drop her at her office.



FAMOUS PLAYERS

A pleasant little game of hide and seek as played by Marguerite Courtot and Owen Moore in "The Kiss."

"Which is your office, lady?" said the boy easily.

"Why," faltered little Mary, "my office—Mary Pickford's office."

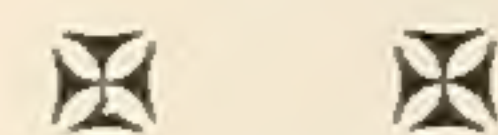
"Ain't nobody up there—they are all gone," offered the boy.

"That's all right," explained Miss Pickford. "I'm Mary Pickford—I have a key."

"Aw, g'wan!" grinned the elevator boy. "They tell us that every day. Think up a new one, chick!"

"Miss Pickford found her office all right—and kept us waiting an hour for dinner that night, because she was so absorbed in her brand-new desk that she almost forgot to come home. And that elevator boy was the most astonished kid you ever saw when he discovered that the quiet little girl he had been carrying up every day to that floor really was Mary Pickford."

Owen Moore ought to know all about it, for in private life he is the husband of Miss Pickford.



"I just love villains," read a letter recently received by Henry Stanley. "After seeing you in each episode, I go home and make faces at myself in the mirror and imagine it must be just grand to play such parts as you do."





Kolb and Dill, of the American Film Company's studios at Santa Barbara, Cal., are making some mighty good comedies.

### A Profitable Investment

**T**WO LITTLE girls, both Pickford fans, agree that a recent investment of their last nickel in a telephone call to Mary Pickford proved to be the most profitable expenditure of their lives, as far as interest was concerned.

They were sure they had seen her enter the Godfre Building, where she has offices, and they trailed her there. With wily cunning they sought a near-by drug store and dropped their last nickel in the 'phone.

Miss Pickford, sitting in state before her new desk, answered the call herself. Miss Pickford, by the way, is tickled to death with her new responsibility and would stick



FOX

The Lee sisters make up a batch of mud pies.

around the office all day long if they would let her. She heard the plaintive little appeal over the wire with interest.

"It was the last nickel we had, Miss Pickford," gurgled the two little girls over the wire; "but we'd walk home any time just for the chance of hearing your voice over the 'phone."

"Wait right there," commanded Miss Pickford. "I was just going over there to have an ice-cream soda, and I hope you will join me."

Slam went the receiver, and Miss Pickford not only gave them ice cream, but took the two happy little girls to a picture show and sat beside them for two hours.





JUDGE

"I'm going to have the finest kind of Hereford calves—and they are going to be raised right, too."

## Miss Barrascale, Stage and Screen Favorite, Describes Her Farm

**B**ESSIE BARRASCALE, petite, smart and gracious in a chic black satin street gown, flashed a friendly glance from her big brown eyes that loom so splendidly from under her flaxen-yellow hair and began at once to talk about her farm out in California. She ran into New York for the briefest of visits, just to talk over plans for the future, and look over some new plays offered for her selection. She has a lot of new and interesting ideas on the place of light comedy and comedy-drama in motion pictures, too. She keeps her pretty little head busy with ideas and does all her own thinking, I assure you.

"Please don't ask me a thing about pictures until I can tell you all about my plans for my farm," she said. "I've only got about ten minutes to tell you about it, for Ray Rohn is coming to take me to tea in some

delightful little English tea room he has discovered; but I do want to tell you about my farm."

"Going to raise chickens, I suppose," ventured Agnes Smith, who sauntered cheerfully into the midst of this conversation for some motion picture news.

"Oh, no!" protested Miss Barrascale. "Don't you know, every screen actress announces her ambition to raise roses or chickens? No, indeed! This is going to be something altogether different. I'm going to raise stock—regular stock. I have some new and improved ideas about how to raise them. I'm going to have sheep and cunning little woolly lambs and the finest kind of Hereford calves—and they are going to be raised right, too. I'm going to have experts and specialists, and the Bessie Barrascale stock will bring a high price on the market



TRIANGLE-INC

BESSIE BARRASCALE.





Miss Barrascale's friends say she will have a nursery governess for the lambkins.

some day. Yes, sir; this is going to be real farming. I've got a desk full of government bulletins at home, and we pore over them every chance we have."

"Government bulletins?" queried Agnes Smith, with a puzzled frown. Poor Agnes doesn't know a thing about a farm. She looks upon a bulletin as something to be posted on a board to tell you how the ball game is coming along.

"Yes, indeed," said Miss Barrascale earnestly. "More than that, when we go out to farm in earnest, I am going to the State university and take a course in agriculture. I am going to personally direct my own farm."

"S-s-s!" whispered Agnes Smith. "Is Miss Barrascale putting some comedy over on us?"

But it is all true. Already her friends are telling each other how Miss Barrascale is going to conduct a farm. They insist that she will have a nursery governess for the lambkins and will teach the calves the latest step in "London Taps," which is the newest New York dance.

"Go ahead—laugh," said Miss Barrascale. "Some day I'll invite you to visit me on my farm and show you something. Gardiner Sullivan is writing me a lot of new picture plays, and when I have done them all, I am going to spend the spring and summer on my farm and loaf.

"We liked your picture, 'Plain Jane,'" began Agnes Smith, in her best interviewing tone. "They say when

they are going to put on your new picture, you are going to appear in person and make a speech."

"What's that?" said Miss Barrascale, whirling about lightly on her small, pointed toes. "Appear in person! Never! I'm the scariest creature you ever saw. I'd never dare do it. I'm not going to be here Sunday night, anyhow."

Ray Rohn was looming in the distance, and the famous artist's famous round shell glasses were persistently turned in the direction of Miss Barrascale.

"I suppose we must go," complained Agnes Smith. "Ray Rohn would never in the world ask us to tea with you, so we might as well trot along. I'm crazy about that farm, Miss Barrascale. I'd love to see the cute little bos-sies and lambkins gamboling together on the green. Isn't that what they do—gambol on the green?"

Ray Rohn's glasses gloomed resentfully in the background.

"Good-by, Miss Barrascale," we said regretfully. "That's a corking good story of yours about the farm. Great idea! But what about these new comedy-dramas you are going to put on?"

"I beg your pardon, Miss Barrascale," said Ray Rohn, advancing firmly and looking fixedly at the watch he held in his hand.





THANHAUSER

Gladys Hulette admits that her dog, Panthus, isn't a beautiful creature; but she says that pup has intelligence, which is worth more to a dog than mere beauty.



WITZEL

TRIANGLE-INCE

Clara Williams looks pleased. She is to be starr-ed. The simple life may do for Virginia, across the way, but Italian drama for Clara.



WILLIAM FOX

Virginia Pearson says the only way to keep your health is to get right out in the hay field and rake the simple grass.





THANHOUSER

Florence Labadie uses up a lot of perfectly good fall days puttering around in her garden and wishing she could raise chickens and flowers, too.



WILLIAM FOX

Juanita Hanson takes her private bathing beach right along with her and isn't a bit too proud to let you see just how she gets that entrancing wave in her hair.



Little Mary Sunshine is greatly disappointed to find that she cannot scrub the color from her friend, "Shadow."



Helen Gibson, the "Hazards of Helen" girl, owns and manages a 200-acre ranch in California and is on very good terms with the stock.





AMERICAN

Johnny Sheehan is grinning because he has two prize porkers on his farm that he says will put it all over those two dogs.



TRIANGLE

William Desmond 'has only borrowed Harry Leon Wilson's two prize-winning bulls for this picture.



INTERNATIONAL FILMS

Harry Fox is playing "Jimmy Barton," in "Beatrice Fairfax," aided and abetted by Grace Darling in dealing with cold facts.



FRANK POWELL PRODUCTIONS, INC.

Creighton Hale, in chaps and quirt, Phoenix-like has risen. You may be sure he's glad this steed really isn't his'n.





TRIANGLE

William S. Hart smiles because he is leading out his favorite mount, "Fritz," for a ride. And he can manage Fritz just as well with a hackamore as with a regular bridle.



# GIVE THEM THE VOTE==



AMERICAN-MUTUAL

Anna Little was married recently, but she says she is going to wear trousers only when she is in pictures. The entire motion picture bunch of girls seems to have gone daffy over feminism. They all want to play boy parts. They do look cunning in overalls.



Valentine Grant slipping out to hoe the beans in her back yard garden. 'Ray for little Val!



Fanny Ward loves to play around in overalls.



FAMOUS PL  
Marguerite  
to the bliss



Linda Griffith paused long enough to tell us that trousers are all right for a play; but if she has to don trousers in order to vote, she'll let the ballot slide.

Jackie Saunders is pouting, because she cannot wear 'em all the time.



MOROSCO-PALLAS

Kathryn Williams says overalls are the only thing for a garden.



KALEM

Marin Sais does her feminist fre  
Ollie Kirby

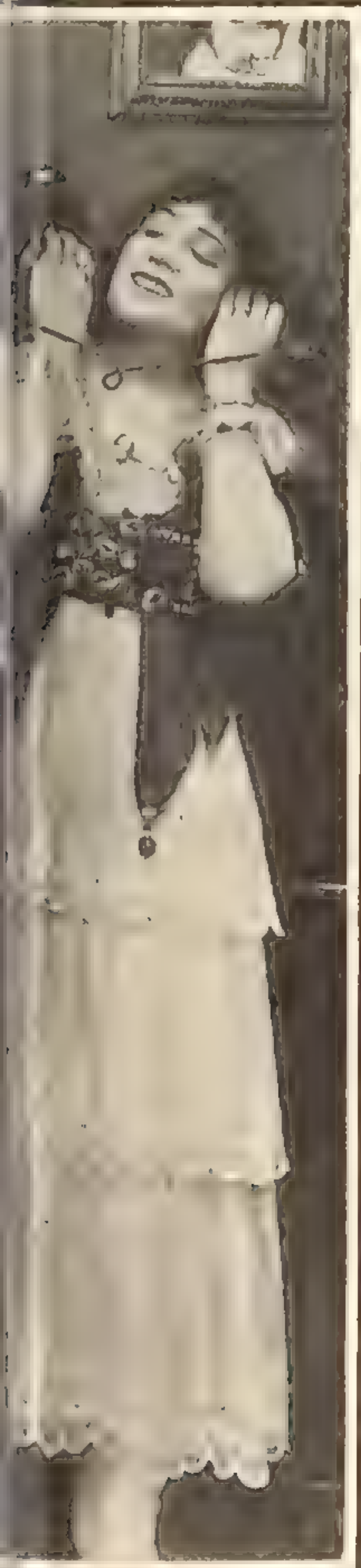


# Y'VE TAKEN THE OVERALLS



FAMOUS PLAYERS  
"Oh, I want to wear  
'em all the time!"  
—*Louise Huff.*

ust waking  
g trousers.



Helen Holmes agrees with  
Lilian that riding is the only  
excuse for 'em.



THANHOUSER-PATHE  
Gladys Hulette thinks we girls do  
have our trials. She says no soon-  
er does she take off her shoes and  
stockings and put on her overalls  
to go out for a nice, comfortable  
canter on old Nell, her favorite  
horse, than company comes, and  
she has to go and put on her skirts.



PATHE  
Pearl White has discov-  
ered the best way to drive  
the pigs in at night. You  
see how she does it. She  
says skirts are a veritable  
menace on any farm.  
She's for votes and free-  
dom.



VITAGRAPH  
Lilian Walker does not care for over-  
alls; but doesn't she look nifty in  
riding togs?

to be happy over  
Perhaps because  
ing at her.

You might as well let 'em vote, men.  
Here's Vivian Rich in overalls.



# THE FEATURE MOVIE

## BY AND BY

By DON RAND

|                   |                    |                |                  |                 |
|-------------------|--------------------|----------------|------------------|-----------------|
| PRODUCED<br>BY    | PHOTOGRAPHED<br>BY | OFFERED<br>BY  | WRITTEN<br>BY    | SUGGESTED<br>BY |
| DIRECTED<br>BY    | ASSISTED<br>BY     | APPROVED<br>BY | SUPERVISED<br>BY | ACTED<br>BY     |
| COPYRIGHTED<br>BY | CONTROLLED<br>BY   | RELEASED<br>BY | PASSED<br>BY     | INTERMISSION !  |

A glance at the advance curtain of the modern screen feature play shows a situation as outlined above. From the producer to the camera man, flanked by the authors, artists and actors, supervisors, censors and other occupants of the box seats, the names must be flashed on the screen, for the endurance of the suffering audience, who paid their money to see the picture.

### A Fade Out

*Editor*—Your scenario lacks color.

*Writer*—You have kept it so long, I suppose the color has faded.



### An Unlucky Tumble

*Miss Film*—Did the manager "fall" for your hard-luck story?

*Actor*—No; but he "tumbled" to it.



### Couldn't Do Both at Once

*Actress*—Don't be afraid of Fido. You know, barking dogs never bite.

*Writer*—Yes; but suppose he stops barking?



### The Afterglow

*Screen star*—Did that actor marry his old flame?

*Director*—Yes; now all the little sparks are flying around, raising blazes.



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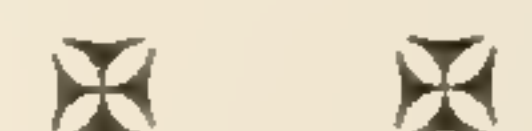
PARAMOUNT-BRAY

Colonel Heeza Liar enters the dramatic field and plays Hamlet in the famous duel scene.

### In Good Voice

*Producer*—That actor is always singing his own praises.

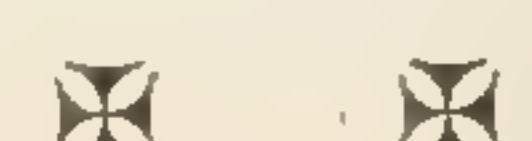
*Camera man*—Yes; and he is always ready to respond to an encore.



### Easily Settled

*Ticket seller*—If that child is over twelve, it will cost you ten cents.

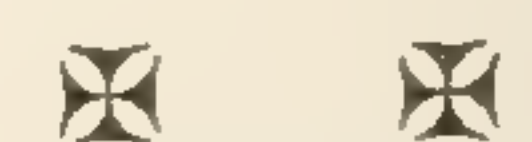
*Mrs. Murphy*—Phaix, then he is not over twelve.



### Fade Back to Reality

*Mrs. Kriss*—Did you have a vision of a new hat?

*Mrs. Kross*—Yes; but my husband told me to let it fade out.



### Doing Bits

*Knick*—Miss Film has any number of sweethearts now.

*Knack*—Yes; when the leading man broke her heart, it flew in all directions.





VITAGRAPH

This isn't a fashion parade—it is just a group of extras waiting to see if there is going to be a chance of being chosen for the day's work in a picture studio.

## My New Sweetheart

By Harry J. Smalley

THERE is many a maid who has charmed me  
 With her beauty of form or of face,  
 And I fear on my heart you will find Cupid's dart  
 Has more often than once left a trace!  
 But this time I surely am captured,  
 Though she knows me not, I surmise;  
 And it's true we don't speak, still I see her each week,  
 And for hours I gaze in her eyes!

It is true that I've never caressed her,  
 And the chance is remote that I shall!  
 True, I don't know the hue of her eyes, brown or blue;  
 Still I call her my "sweetheart" and "pal"!—  
 Now to you, I suppose, this sounds foolish—  
 Wasting love that's so true and so keen;  
 But my heart's all a-thrill when her name's on the bill.  
 And I gaze in her eyes on the screen!







KALEM

As soon as she gets her hat off, Miss Teare will tell us all about the dog and the auto.

## She Saved Money by It

ETHEL TEARE, who has rejoined the Ham and Bud comedies, has a tragic story of her pet grayhound. She has always bragged about this grayhound. She claims he can beat any twelve-cylinder hound in the film colony out at Los Angeles. She was on a visit to New York, having come up from the Jacksonville studios, when she told the story. And she began to tell it almost before she had taken the hatpin from between her teeth.

"That dog could beat anything in sight," she said. "We raced him once with a jack rabbit, and he beat the rabbit—honest, he did. But he lost form while I was away for a while, and not long ago he came limping into the studio pretty well smashed up. I requisitioned some first aid to the injured right away and was binding up wounds and applying endearing terms when that man Ham strolled in. I begged him to tell me what had happened to my grayhound.

"'Hit by an auto,' said Ham.

"'Impossible!' I said indignantly. 'There isn't an auto in this county that could catch up with him.'

"'It not only caught up with him and knocked him galleywest when he wasn't looking, but it was a Flivver,' insisted Ham.

"'All right,' I said. 'Take him away. He's not my grayhound any more. Take him out and sic him on a snail.'

"'But if the auto struck him unawares'"—urged Bud.

"I won't own a dog that will let an auto strike him unawares or anywhere else," she flashed. "I drive an auto myself. Did I ever tell you how I saved \$15 by being arrested one night?"

She had her hat off by this time and was seated in the chaise longue that she likes best and chuckling over the story of the arrest.

"That's right," she went on. "We really were ar-

rested. I was driving a party of relatives who were visiting in New York with me, and we had been calling on some friends. We were hiking along at a nice, comfortable rate when we heard a hail from a motor cop behind us.

"'Draw up to the curb,' the voice said.

"Well, you know what that means. I drew up to the curb. I guess we looked wealthy.

"'You are exceeding the speed limit,' he said.

"'You're the boss,' I replied sweetly. I never argue with a policeman.

"My uncle signed my bond, and we promised to be at the courthouse at nine the next morning. I didn't try to argue the matter. I concluded that an innocent abroad has no rights. The worst of it was that we were all going to Chicago the next day, and I had expected to ship my car by freight the first thing in the morning. It was going to cost me something in the neighborhood of \$87.50. But instead of being at the freight depot at nine o'clock, we were paying out twenty-five nice, fat dollars to the man who collects these trifles.

"All of which made me late at the freight depot. I drove in there about twelve o'clock and found a man there who had a car of the same make as mine. We compared cars and discovered that we were both shipping to Chicago.

"'I reckon we can save some money,' said the man.

"'Show me!' I said eagerly, having just lost my influence over twenty-five dollars.

"To make a long story short, we rented a car to Chicago, or hired it or whatever they call it, and shipped both the cars for the same price I had expected to pay for just one. You see, we got rates by getting a whole car. And it is equally plain that I saved fifteen dollars by being arrested. You know, if I could meet that motor cop who pinched me, I'd give him five dollars for the favor."

"Well, it's a hard world," mused Bud.





FAMOUS PLAYERS

Valentine Grant as Jean in "The Daughter of MacGregor."

**T**HE PLUCKY little daughter of the strict Scotch elder has left her home in sorrow at the unjust accusations of her father and is on her way to an unknown uncle in a logging camp in America. She earns money for her passage by joining the Robinson's Family Show and dancing and piping as they travel through Scotland, making all the country fairs. She finds the man she loves in America,

and the young wedded couple return to the old home in Scotland, where her wearied old father is willing to bend his stern pride and admit that he was wrong in accusing his daughter on the strength of the evil tongue of the village gossip, who wanted to marry him and who was jealous of his daughter Jean. Miss Grant makes a bonnie, braw little Scotch lassie.





#### ANN PENNINGTON GIVES A LUNCHEON TO THE FREAKS

A complete circus was used by the Famous Players in support of Ann Pennington in the Paramount picture, "The Rainbow Princess." Of course, no circus is complete without "freaks." The freaks were at the studio all day. When their work was done, the Fat Woman, who weighs six hundred pounds, requested Director Dawley to summon a taxi for her. When the taxi arrived, instead of notifying the Obese Wonder, Dawley sent the midget of the combination to bargain for a rate.

"How much to take one passenger to Coney Island?" piped the midget.

"Seven dollars," replied the chauffeur, with the air of one who knows a bargain when he strikes it.

"All right," acquiesced the midget and hurried back into the studio. When the Fat Woman bustled and rumbled out of the door a moment later, the chauffeur took one horrified look and fainted on the wheel.



PATHE

Harold Lloyd, in "Lonesome Luke's Trolley Troubles," arouses the ire of the passengers by neglecting his work to flirt with a pretty girl.

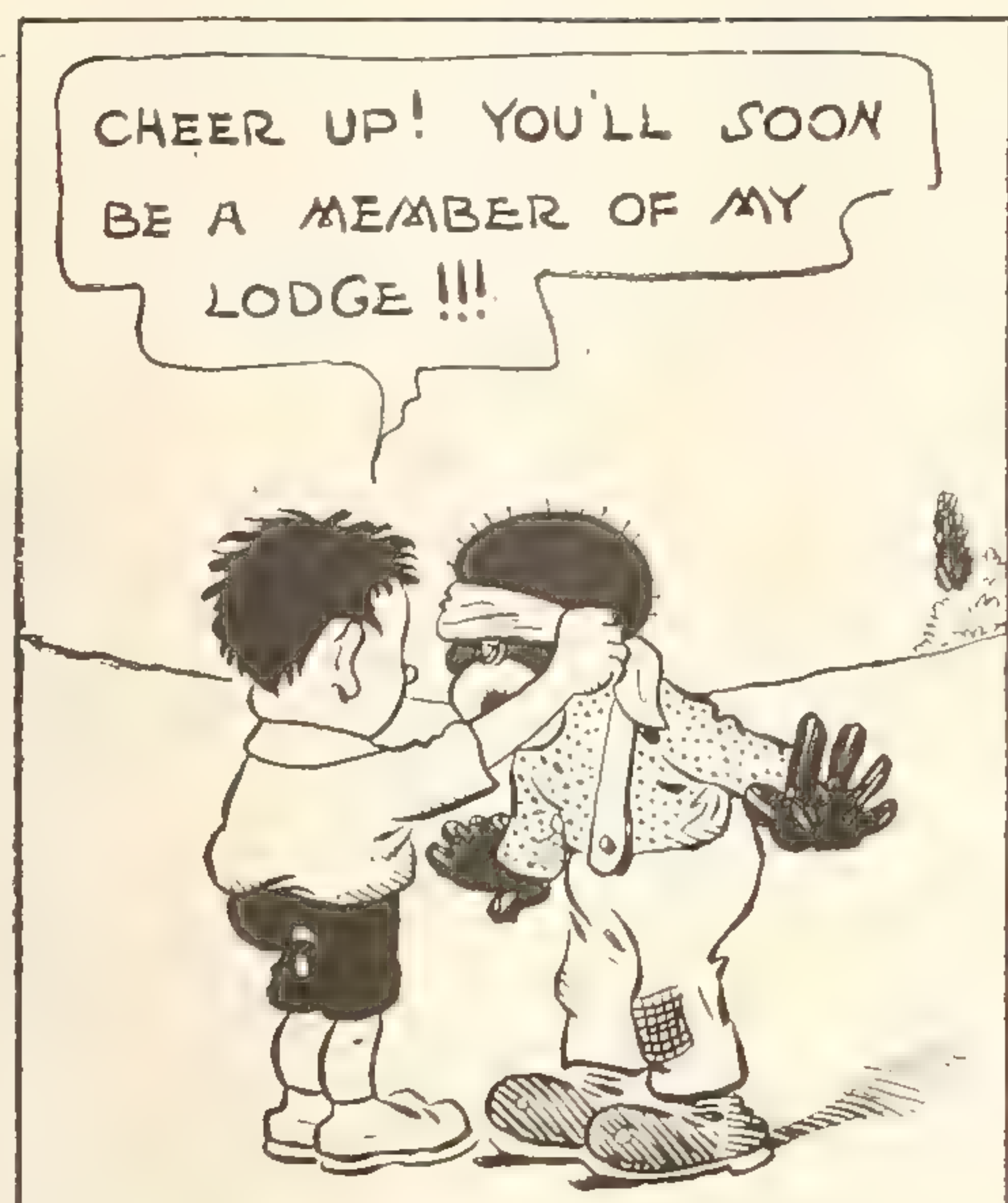


PATHE

The pretty girl is invited to take a front seat by the motor-man, and Luke thinks he had better keep an eye on the flirtation that develops.



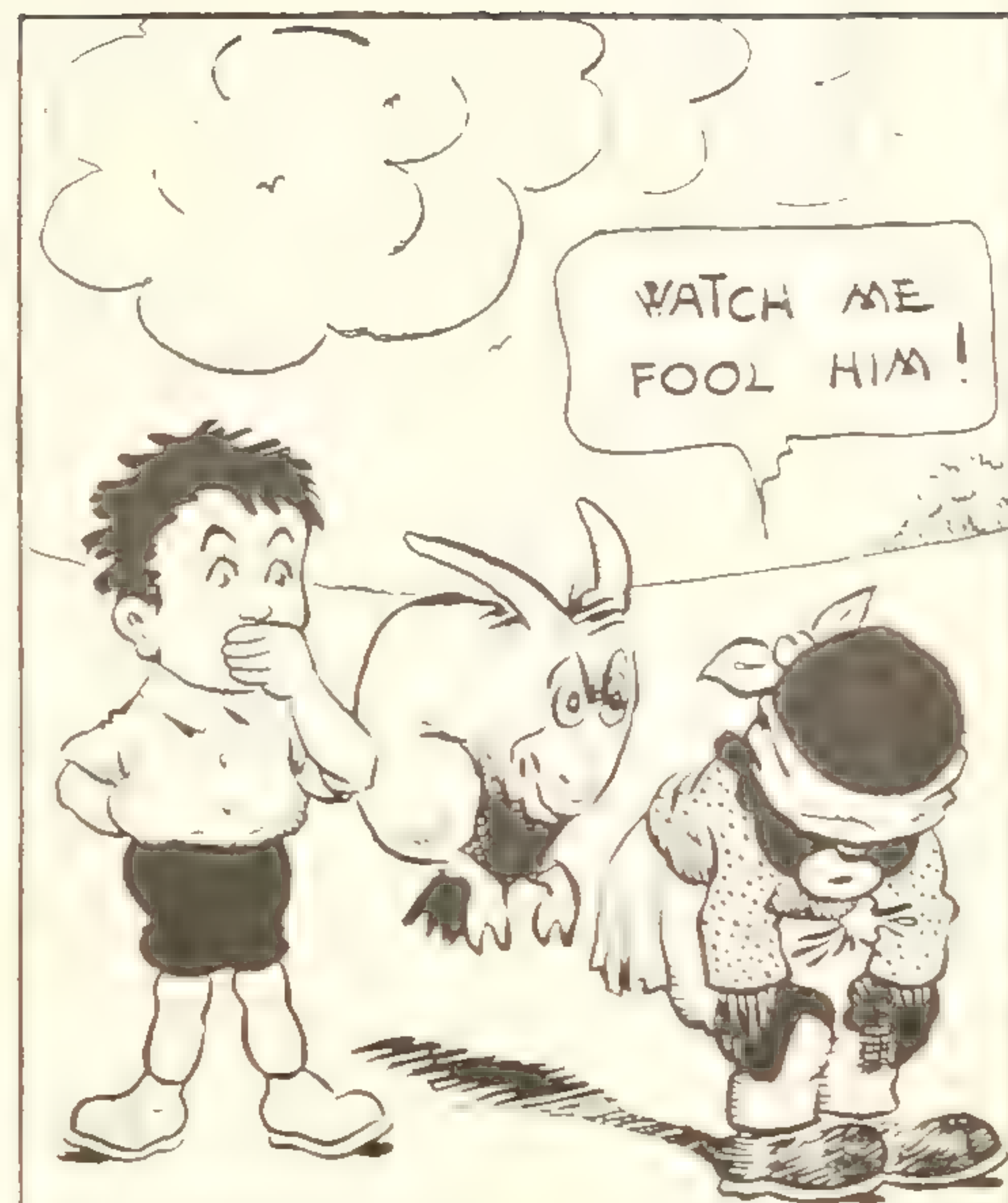
## Bobby Bumps Starts a Lodge



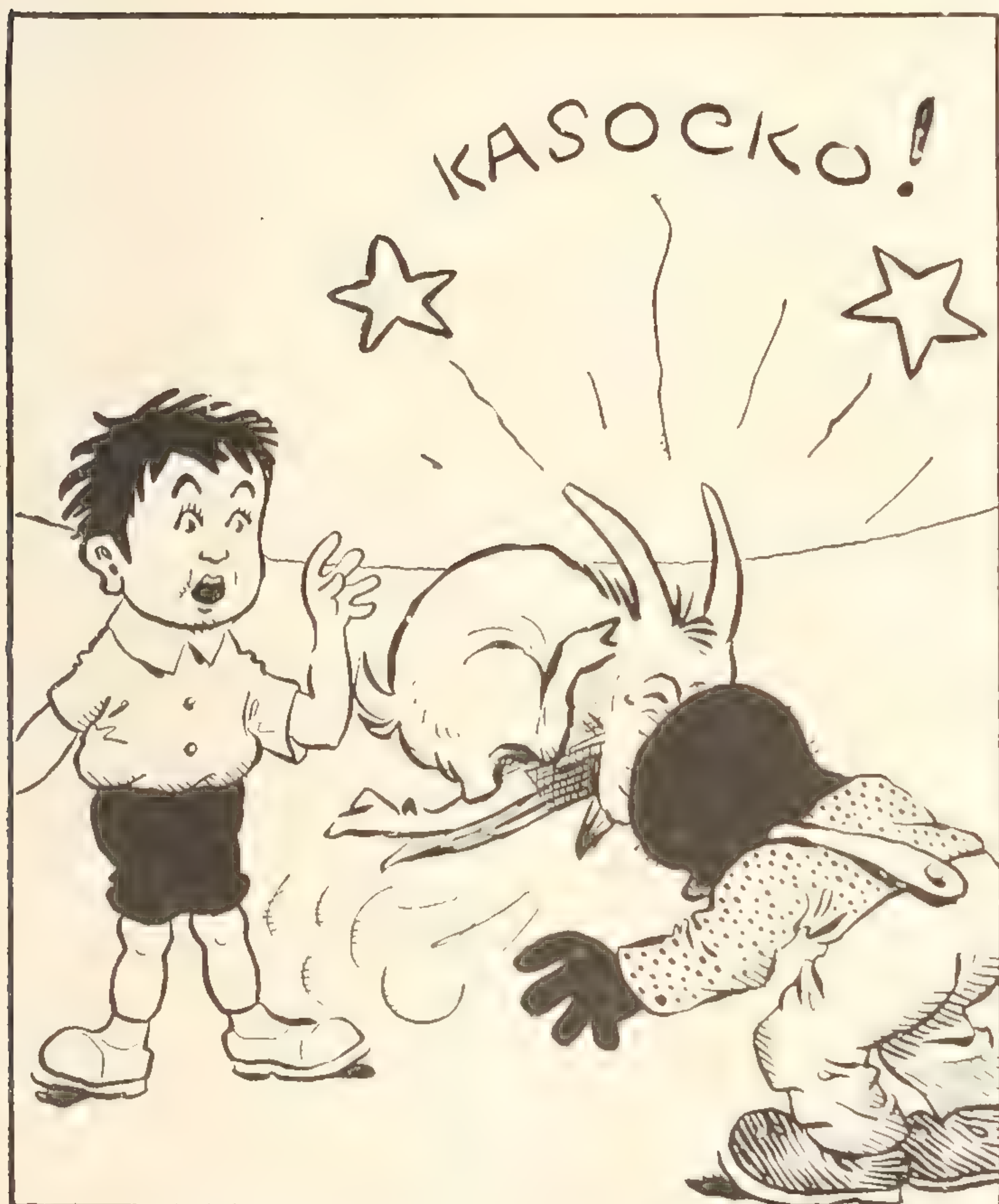
Bobby Bumps starts his lodge, "The Order of the Exalted Bumps," with one member. He has to blindfold him to keep him from seeing things—meaning the goat.



He urges Mose to stand steady and to pay no attention to passing distractions. Bobby looks forward to having considerable fun out of the initiation, having picked a sturdy goat.



Mose has a few plans of his own, however, and proceeds to put them into execution. He waits until the goat is about due, and then—whirls. It makes some change in Bobby's plans



The goat seems to be about as much surprised as the lodge organizer. He has found out what happens when an irresistible force meets an immovable object.



Mose "recommends hisself most highly" at the success of his plan and becomes chief initiation ruler of the new lodge. Even the goat avoids him.





### The Film Fan Has a Word for Critics

"I SEE the critics say"—began the Grouch.

"Yes, and these critics make me to laugh," broke in the Film Fan. "I used to read the critics, too. I have been loafing around the projection rooms lately, and I've met a lot of them. About once in a blue moon they say what they really think about pictures. The rest of the time they say what they think the public expects them to say. Some of them imagine criticising a play means to rend and tear it to bits and cause the producers to fear them personally. Some of them try to praise all the pictures, on account of the advertising pages. Not two out of the whole lot of them dare to give a free and impartial criticism of a picture."

"That's a pretty plain statement," complained the Grouch.

"It is plain," agreed the Film Fan. "I meant it to be plain. Viewing pictures is a profession in itself. It is a luxurious sort of pastime. As soon as a picture is ready, notices are sent to the critics to gather round and 'view the remains.' The projection room is comfortably dark. There is no music to distract your attention. The chairs are roomy and soft. The critics gather silently, slump down and rest their heads easily on the backs of the chairs. The lady critics politely remove their hats and discuss the projections seen that morning or to be seen next day. Somebody hollers to Jim or Dan or Bill to 'Shoot!' and the picture swiftly whirs across the screen.

"Sometimes a critic, bolder or more sure of his job than the rest, ventures a dismal chuckle at a preposterous picture. If the picture is more than usually rotten, one or two snatch a nap. Viewing pictures is apt to be wearing work. You feel mighty important, being one of the elect to see this picture. You feel as if the producers, the manufacturers and the actors were hanging breathlessly on your verdict.

The publicity director is ready for you with stills and typewritten synopsis. They want to find out what the critics think, but the critics prefer to keep their thoughts to themselves. With the aid of a book of synonyms and a dictionary, any critic may soon form for himself a vocabulary that is rich in new and unaccustomed words. He likes to spring these as often as possible. If he can hold up a few thin spots in the play to the public eye, he esteems himself a wise and profound critic.

"What he forgets is that the play was not written and produced for his especial benefit. The opinion of one man or one woman, satiated as they must be with the task of

viewing pictures day in and day out, is not invariably accepted by the picture-seeing public as the court of last appeals. As against sixty people who read the criticism and guide themselves by it, there are six thousand who never see it at all and who blithely go to the pictures night after night, never once knowing that they are enjoying a picture that has been severely condemned by a critic.

"The truth is that the average critic does not criticise for the public. The critics read only each other. The public knows little of literary style or construction and cares less. It wants realism, continuity, logic, thrills and general entertainment. For every highbrow who rises superior to the motion pictures, there are one thousand lowbrows who openly revel in them and are the best advertisers and most sincere critics.

"We need the criticisms. But we need honest criticisms. I heard one of 'em the other day. He was standing in an elevator just behind me.

"'Rotten show,' he admitted. 'Darned if I see how I can give it a good notice, but I have to. The city desk told me it would have to have a good notice!'"

"Well, why don't you write 'em?" jeered the Grouch. "If the critics don't do 'em right, pitch in and write a regular criticism yourself. There are no strings on you."

"Don't be sure about it—I may, at that," grinned the Film Fan. "At least, I would give my honest opinion of the picture—regardless of advertising or editors. And there's another thing. I was talking to a scenario editor the other afternoon. She knows every turn in the game. And she spoke of the belief of the public at large that almost anybody could write scenarios. They do, too. I have seen just as rotten scenarios written by a Western senator who ought to know better as I have from a day laborer who thought he could write just as good pictures as those he saw. The scenario editor was charitable.

"'In many of these scripts,' she said to me, 'there is a germ of a good script. But in most instances the author has not taken time to develop it. He has written the synopsis at white heat and imagines it good because it has interested him in the writing. He forgets that it must come in competition with hundreds of others just as good and hundreds of other scripts that are far better. When he can get the perspective that the reader does, with the script standing in line with many others equally good, he will have taken the first step toward becoming a successful script writer.

"'A successful writer of stories cannot always write good scripts. That is because he sees his story as it would appear on the printed page and as it would appeal to the mentality of a reader, rather than as it would be shown pictorially to the eye of the beholder. He cannot visualize it in action. For this reason the amateur is as apt to produce a good picture as the experienced story writer. He stands more than an even chance, once he has learned to whip his picture into shape—to develop the plot and to remember that when he submits a script for acceptance, he is not asking for personal favors, but is competing in the open market with thousands of other people who can do just as good work as he can.'"



# How Big Men Acquire Mental Energy and Health

How America's Most Prominent Business Men Increase Their Mental and Physical Power; a Wonderful New Method of Re-Creating Every Cell, Tissue and Organ of the Body. Now Within the Reach of Everybody; Enables Anyone to Get the Most Out of Life in Health, Money, Pleasure. No-Drugs, No Medicines, No Violent Exercise, No Dieting—Nothing to "Give Up," Nothing Unpleasant to Do.

By W. W. WASHBURN

**T**HERE is a new and wonderful system of reconstructing and recreating the human organism—a system of mental and physical development that has already revolutionized the lives of men and women all over the country. It has brought them a new kind of health, strength, energy, confidence and success. It has given them such marvelous energy of mind and body that they enjoy a life so full, so intense, so thoroughly worth while, that the old life to which they were accustomed seemed totally inferior in every respect. Already hundreds of financiers and industrial leaders, thousands of eminent physicians, judges, lawyers, congressmen and tens of thousands of shrewd men and women in every field have adopted the new system, and all are unanimous in their high opinion of its wonderful merit. See partial list of pupils in panel at right. This new system has given its users an entirely different idea of how truly healthy and happy a human being can be—how overflowing with energy, dash and life. And it is so thoroughly natural and simple that it accomplishes seemingly impossible results entirely without the use of drugs, medicines or dieting, without weights, exercisers or apparatus, without violent forms of exercise, without massaging or electricity or cold baths or forced deep breathing—in fact, this system does its revolutionizing work without asking you to do anything you do not like, and neither does it ask you to give up what you do like. And so wonderful are its results that you begin to feel renewed after the first five minutes.

## How the Cells Govern Life

The body is composed of billions of cells. When illness or any other unnatural condition prevails, we must look to the cells for relief. When

we lack energy and power, when we are listless, when we haven't smashing, driving power back of our thoughts and actions, when we must force ourselves to meet our daily business and social obligations, when we are sick or ailing, or when, for any reason, we are not enjoying a healthy and happy life, it is simply because certain cells are weak and inactive or totally dead. And this is true of ninety people out of every hundred, even among those who think they are well but who are in reality missing half the pleasures of living. These facts and many others were discovered by Alois P. Swoboda and resulted in his marvelous new system of cell-culture.

## Re-Creating Human Beings

Swoboda has shown men and women in all parts of the world and in all walks of life, how to build a keener brain, a more superb, energetic body, stronger muscle, a more vigorous heart, a healthier stomach, more active bowels, a better liver and perfect kidneys. He has, times without number, shown how to overcome general debility, listlessness, lack of ambition, lack of vitality—how to revitalize, re-

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## A Startling Book —FREE

No matter how well you feel, no matter how successful you are, Swoboda has written a wonderful book that you should read—a book that shows how you can become ten times as healthy, ten times as full of energy and vitality, ten times as capable of enjoying life to the full as you've ever been before. Until you read this book and learn what Swoboda has done for others, you can never know the possibilities of life that you are missing.

Tear out the coupon on this page, write your name and address on it, or write a letter or even a postal card, and mail to Alois P. Swoboda, 1981 Aeolian Bldg., New York. Even if you gain but one suggestion out of the 60 pages in Swoboda's book, you will have been repaid a thousandfold for having read it. By all means do not delay, do not say "I'll do it later," but send the coupon or a letter or postal now, while the matter is on your mind. Remember, the book is absolutely free—there is no charge or obligation now or later. When so many millionaires, so many professional men, so many working men, have already gained so much from the remarkable Swoboda System, you cannot afford to miss the details of it as explained in Swoboda's new free book. Send in the coupon or a letter or postal NOW.

### A Few of the Famous People Who Use This System

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- W. G. Rockefeller, Jr.
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- Gen. J. F. Bell
- Franklin Murphy
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- W. R. Hearst
- John B. Stanchfield
- John C. Spooner
- Alfred I. du Pont
- Percy A. Rockefeller
- A. W. Armour
- Charles F. Swift
- E. A. Cudahy
- Oscar Straus
- Simon Guggenheim
- A. Lewisohn
- Mrs. C. P. Huntington
- Mrs. Archer M. Huntington
- Countess de Locquenille
- Mrs. Herman Oelrichs
- Maxine Elliott
- Anna Held
- Mrs. H. C. Chatfield Taylor
- Clarence Buckingham
- W. P. Clyde
- Nat C. Goodwin
- Jacob A. Cantor
- Oscar Hammerstein
- Francis Wilson
- F. L. Perley
- H. M. Flagler
- Frank A. Vanderbilt
- Pinny Fisk
- Edward Lauterbach
- J. R. Roosevelt
- Samuel W. McCall
- Otto H. Kahn
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- Edward Thaw
- Hamilton W. Mable
- G. Schwab
- Elihu Root, Jr.
- Mrs. Theodore Havemeyer
- James H. Post
- Marshall Clyde
- W. F. Havemeyer
- Caldwell K. Biddle
- Stanley Washburn
- W. M. K. Olcott
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- Adolf Pavenstedt
- Rev. Dr. Robert J. Achstetter
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### What Others Have to Say

"Worth more than a thousand dollars to me in increased mental and physical capacity."  
"Effect was almost beyond belief."  
"I have been enabled by your System to do work of mental character previously impossible for me."  
"Last week I had a reading of my blood pressure, and was gratified to learn that it was fully ten points below the previous reading. This was a surprise to me as well as to my physician, who did not believe that my blood pressure could be reduced because of my advanced age."  
"I was very skeptical, now am pleased with results; have gained 17 pounds."  
"The very first lessons began to work magic. In my gratitude I am telling my croaking and complaining friends, 'Try Swoboda.'"  
"Words cannot explain the new life it imparts both to body and brain."  
"It reduced my weight 29 pounds, increased my chest expansion 5 inches, reduced my waist 6 inches."  
"Very first lesson worked magically."  
"My reserve force makes me feel that nothing is impossible; my capacity both physically and mentally is increasing daily."  
"All your promises have been fulfilled."  
"Your System developed me most wonderfully."  
"I believe it will do all you claim for it; it has certainly made me feel ten years younger."  
"Swoboda System an intense pleasure."  
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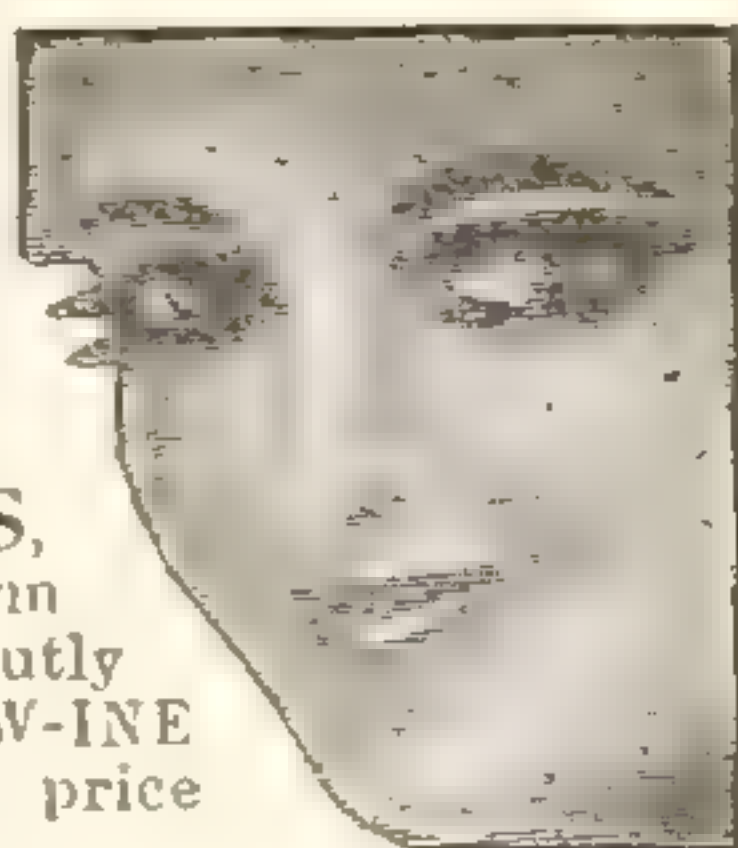
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## Who's Who and Where

Lule Warrenton has formed a company of her own to supply programs for children's matinees.



Dr. Sugden, the Alaska explorer, is in New York after a run about the Eastern States with his wonderfully graphic Alaskan films.



Charlotte Walker is to star in "Sloth," a McClure picture, which Theodore Marston, formerly of the Vitagraph Company, will direct.



Sidney Olcott has left the Famous Players Company and is making plans for producing some gripping pictures of his own in the near future. You cannot beat Mr. Olcott as a director.



Ivy Close, the English beauty, has closed her comedy work with the Kalem Company and returned to England to see her husband, Elwin Neame, before he goes to the front on active service.



Oliver Morosco says he never said what the *Green Book* said he said. He says what he did say the *Book* never said he said. But the *Green Book* will be published next month just as usual.



Many a youngster swinging a baseball bat in the city streets to-day has Cleo Madison to thank for his fun, for Miss Madison, who cannot deny youthful aspirations, has given away bats and balls galore.



"Is Any Girl Safe?" has been condemned by the courts. It had already been condemned by the courts that had viewed it in the guise of audiences. Even audiences hate to be made use of to get a bad play over.



Charles Hill Mailes, stage and Biograph actor, has a role in a Lois Weber production of a feature based on a celebrated murder case in New York City. With Mailes in the picture are little Lena Baskette and Evelyn Selbie.

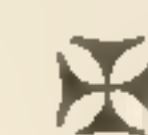


Juanita Hansen is going to write a humorous series, called "Letters of a Schoolgirl." She found the material for this in a schoolgirl's notebook, containing many observations on motion pictures, which she picked up recently on a Hollywood street.

William Garwood, who has for a long time wanted to try his luck on the legitimate stage, has temporarily left the motion pictures and will soon be seen at the Morosco Theater, where he is rehearsing a part in "On Trial," with the Oliver Morosco Stock Company.



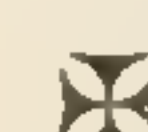
T. H. Davison, of the well-known Davison Film Agency, London, England, ran over to New York recently. Mr. Davison, who is one of Great Britain's greatest film distributors, came regarding organization among foreign distributors of American films. Mr. Davison's views on the position of American feature films in the British market are expected to be of both interest and advantage to the trade in general.



Valeska Suratt was in despair over the growth of her collection of gowns, until she happened to drop into her lawyer's office one day and noted the systematic manner in which he disposed of his letters. Right away Valeska goes out and invests in a card file and resorts to this when she wants to know the whereabouts of any particular gown. She keeps the gowns in the closet still, of course, and only the card index in the boxes.



The producers of Pathe's "Luke" comedies have the youngest personnel in the business. Manager Dwight Whiting is twenty-four. Director Hal Roach is the same age. Bebe Daniels and Gertrude Short are just under sixteen, and Fat Lampton, who tips the scales at four hundred pounds, is seventeen. Harold Lloyd, the famous "Luke," is twenty-one, and "Snub" Pollard twenty-two. Since most of the players are under age, their parents have to sign their contracts.



Edna Mayo says snakes are not nearly as serpentish as they are painted. She became so attached to one of them when she was rehearsing for "The Return of Eve" that she grew quite fond of his snakeship; but the owner refused to part with his pet, even when Edna offered a good price for it. She insists that snakes have a lot of character.



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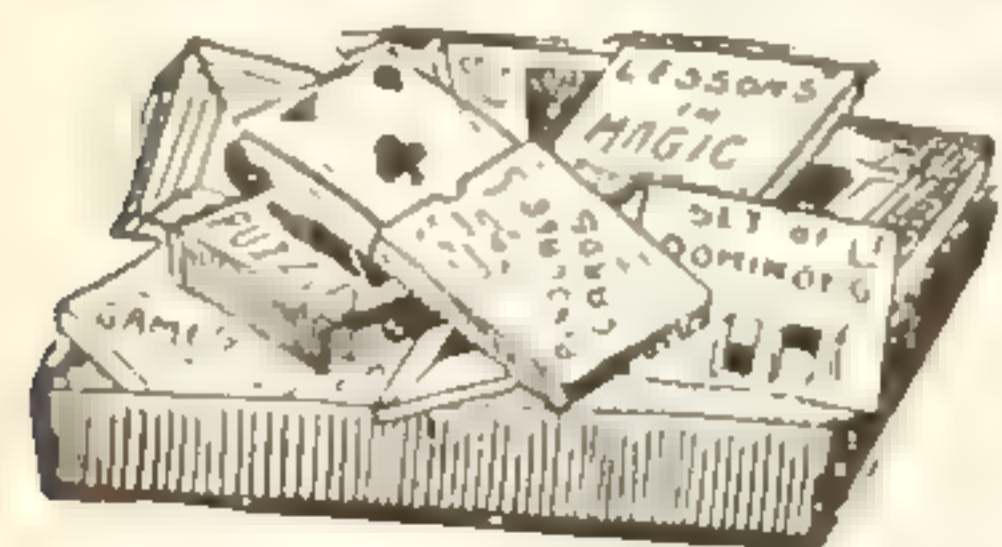
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Carmen Phillips, though of the dark type associated with the idea of the opera classic, is not at all like her namesake of the stage. She is most demure and quiet, and at the Fox studio nearly always may be found in her dressing-room with a bit of embroidery.



Douglas Fairbanks went back to California on five hours' notice last month. He said he had stood it just as long as he could without getting back to Calif. He says all he wants to make him quite happy is a studio of his own, Anita Loos to write captions, and John Emerson to direct him.



Edward Guetlin, one of the busy little Gaumont camera men who turn out the wonderful "See America First" pictures for the Mutual Film corporation, is writing a book about "The Troubles of Camera Men." If he hews near the line, that ought to be a fascinating book.



Anna Little was brought up more like a boy than a girl. From the time she was a tiny toddler she has had her own horse, and until she was long past the age when most little girls don long skirts and entertain beaux in the parlor o' Sunday evenings, she'd sneak out in her boy's riding clothes for a gallop over the hills when her mother wasn't looking.



Louise Huff is to play Lola in the picturization of Booth Tarkington's story, "Seventeen." She was cast for Sister Jane, until she discovered that Jane's specialty was apple sauce. Miss Huff cannot bear the sight of apple sauce, so she picked on Lola, the girl with the fluffy dog, who talked baby talk and drove William to distraction with her coquettish ways. If the picture is as good as the story was, it will be a corker.



Donald Thompson, the Leslie war photographer, is back with a trunk full of war films that are the real thing. He showed them to a bunch of friends one night, and the Government War College bought them to show in the college. He has twelve reels, two of them showing such realistic scenes of the horrors of war that three young women fainted, one after the other, one night at the Crystal Films projection room, when the films were being run off.

Not so very long ago the producer painted furniture on a backdrop and never thought of having a three-sided room for a setting. To-day he builds remarkably substantial backgrounds. For one scene in "The Rainbow Princess," Director J. Searle Dawley had a set constructed which showed two rooms, a complete grand stairway, with the second and mezzanine floors. The camera was placed on the mezzanine floor and focused through the opening of the grand stairway into the great library beyond, making an extremely effective setting.



Linda Griffith, star of the forthcoming Frank Powell feature, is already at work on another scenario, which she expects to have finished by October. Mrs. Griffith has been too busy this summer for a vacation, but it doesn't bother her any. "Next year," she says, "I hope I will have time to go away for a few weeks. Right now I have a lot of work to do." All she does, besides keeping house, is write scenarios, play leading parts, write articles for the magazines and carry on a few charity enterprises in which she is interested. The rest of her time she wastes in eating and sleeping.



E. H. Sothern does not care for an assortment of pets. When he was finishing the scenes of "An Enemy to the King," the director sought to introduce a bit of realism to the king's bedchamber by gathering a choice assortment of poodles, monkeys and birds, with a cat or two. The resident studio dog, a fat and worthless old creature who elicits no attention usually, felt it his duty to clean out the house, and he waded right into the bunch. Sothern had to take second place for a few brief but busy moments, while the collection of the remains was taking place, for the hostile group of animals fought shoulder to shoulder against the resident canine—and almost finished him.



Tom Kennedy, of the Sennett-Keystone studios, played a bit of unexpected business into a picture recently that surprised him as much as the director. Kennedy was playing the hero act in rescuing heroesses from a burning schoolhouse, and in his enthusiasm at heroing, he allowed his luxuriant locks to get a bit closer to the flames than the script really called for. Lou-



ella Maxam noticed it before he did, and while the cruel flames were licking up locks from his noble brow, she made a dash at him with a bucket of water and put him out.



Camille Astor, who plays the role of the French maid to Helen Ware in "The Garden of Allah," has no desire to be a heroine. She wants to shine as a "Villainous Vampire."



"Lena," one of the two Selig giraffes, and one of the finest specimens of these rare animals to be seen in America, was taken sick and died recently. Mr. W. N. Selig is going to have the body mounted and present it to the museum at Los Angeles.



Helen Holmes, with J. P. McGowan and the rest of the Signal players, has moved to Hume, farther inland than Arcata, where the frequent fogs gave them too many idle days. Fogs, insists Miss Holmes, are excellent for the complexion, but terribly hard on the film business.



Edith Sterling has signed with the Premier Film Company to play with Tyrone Power in "The Planters." The fact that she has to go to Guatemala to put on some of the scenes does not bother Miss Sterling in the least. She loves to travel, and she is not afraid of heat, natives or noxious insects.



Mary Sunshine went to a party not long ago, and her father brought her home early, in obedience to a strict home discipline. Some of the other guests, who missed her, spread the report that little Mary Sunshine had been kidnapped and startled her director, Henry King, into spasms—almost. After he had spent some terrified time in consultations with the police station, he discovered that his baby leading lady was safely reposing at home after her social triumphs.



Motion picture exhibitors realize "what's in a name," for they protested vigorously when it was suggested that the title of the new combination, known as the Kleine-Edison-Selig-Essenay Service, be shortened by using the initials only. "Each one of these names is worth hundreds of thousands of dollars," they say. "Why hide them with initials?"



For the transformation of the ragged urchin who went to Eugenie Besserer recently for work, into the clean working lad who is to-day her devoted slave and shadow, Miss Besserer alone is responsible, for, with her ever-ready sympathy and kindness, she took this boy in, fed and clothed him, and got him a position.



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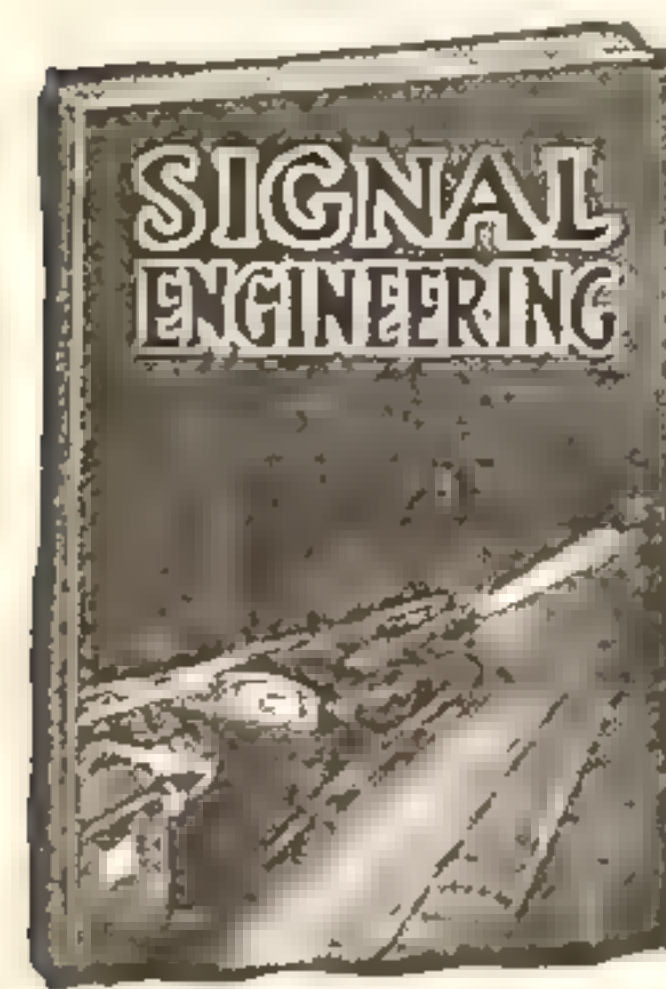
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True Boardman made his stage debut as a "song and dance" specialist. "Stingaree" never liked to be reminded of it when he later became prominent as a dramatic actor.



Ruth St. Denis has trained four society girls of Los Angeles as Oriental dancing girls in the new Lou-Tellegen picture for the Paramount program. The dancing girls were chaperoned by maids and interested mothers.



There are advantages in having versatile stars in a show. Ann Pennington, who does the hula hula dance in "The Rainbow Princess," has her screen all ready to take her place if she should sulk or become indisposed. It's dollars to doughnuts that little Annie isn't going to renig on her job.



The handsome man who played the assistant detective in the Famous Players-Paramount picture, "The Smugglers," was none other than William Scully, assistant to Director Sidney Olcott, who presided over the picture. His other duties resting lightly upon his shoulders for the moment, Scully agreed to play the part.



Honduras, according to Consul E. M. Lawton, of Tegucigalpa, wants some educational films. They want films that show mechanical operations and processes in factories and large manufacturing concerns, together with films showing methods and practices in agriculture, natural history, forestry, etc.



For the first time since Helene Rosson joined the American company, she is taking a rest and is spending it at her pretty home at Santa Barbara. Up to the present time Helene has always been called upon to get ready for a new picture before the one she has been acting in has been completed. Helene says she is getting all the sleep she wants for the first time in two years.



Marie Dressler had to go into retreat for a few weeks after her strenuous experience at Coney Island in filming the scenes for "Tillie's Day Out." Tillie kept every minute of that day pretty busy, with bumping the bumps and looping the loops, chuteing the chutes and being drawn beneath automobiles and a few other gentle little stunts that

her director handed her to do. But Miss Dressler is of a resilient disposition and says she is repaired and all ready for the next assignment.



Mabel Normand has paused long enough in her strenuous career of making comedy-drama pictures to send forth a few thoughts about the censorship. Mabel declares she is agin the censors. "I am against censorship, whether it be municipal, State or Federal," she says. "The film industry is directed by men of sufficient mental and moral calibre to know the proper conduct and legislation of their profession. Censorship is a hindrance and a burden to one of the most vitally important institutions of to-day—the film drama."



Panthus, the ugly dog of the Thanhouser picture, "Prudence, the Pirate," forgot his benefits and ran away from the studio at New Rochelle. Panthus was retrieved from the pound in the first place and should have been tickled to death to stick around a good job with plenty to eat and a regular salary. He created some consternation when he was missed, for his presence in a picture was earnestly desired. Director Parks looked upon it as a hopeless job to find him again, but Panthus was later discovered frolicking around a baseball lot, having the time of his life with the ball gang. He accepted his reproof with becoming humility and accompanied his captors back to the reservation without remarks.



We are in receipt of a letter from a darling young thing in the South. She begs that we will find her a job in the pictures. "Write me right away how much I can get a room for, and I will let you know when I am coming," she says, "and you can meet me at the train. My sister and I want to join the motion pictures. We sing in the church choir, and our mother is willing for us to come if the pictures do not show on Sunday. If we have to rehearse on Sunday, we cannot come, so please do not rehearse on Sunday, as we want to join the motion pictures. We can ride horseback, but only with a side saddle, and we can sing and dance all the new dances. We are all ready to come whenever you write us to come."



It is said that Marguerite Clark has given up her plan to return to the stage and that she will remain with the Famous Players.



The Essenay people claim they have an heiress worth \$2,000,000 playing in their pictures. Shucks! how that girl must love her art!



One more picture star is going out "on his own hook," for J. Warren Kerrigan, featured star of the Big U, will make his own pictures in his own studio.



Marjorie Daw went to Thousand Pines to spend a few weeks with her brother, Chandler House, the young Fine Arts star, who is recuperating from a serious injury.



The "sandman" got Camille Astor while she was working in a desert scene showing a sandstorm, in "The Garden of Allah," for a quantity of sand was blown into her eyes, causing her great pain.



Ruth Roland has gone back to the thrillers, and in the new Pathe serial, "The Neglected Wife," Miss Roland proves once more that thrilling is indeed her specialty, even going so far as to fall off bridges and drop hand over hand down the side of buildings to do it.



#### Those Marvelous Movies

Have you seen the Bold Hero, with awful commotion,  
Plunge into the depths of the turbulent ocean,  
The Lady, the Villain, the Papers to get;  
Then emerge, calmly smiling,  
Triumphant, beguiling,  
Not even the tags of his shoelaces wet?



#### A Treat for the Military Prisoners at Governor's Island

The first bit of active work done by the Motion Picture Actors' Welfare League gave the prisoners over at Governor's Island a treat last month. These prisoners are sent from the United States army for various infractions of laws and rules, and so far few have thought of lightening their long hours by any visits or pictorial pastimes.

Miss Valentine Grant, Famous Players star and vice-president of the league, took over her latest picture, "The Daughter of MacGregor," one Sunday afternoon. Their appreciation of the picture and speeches and their joy at having a glimpse of a screen actress went to her tender heart, and she immediately interested other screen folk and producers in the work of bringing a bit of cheer into the lonely hearts of these military boys over on Governor's Island.

As a result, they are to have motion pictures and an impromptu concert, furnished by the screen stars, every Sunday afternoon.



#### She Knew

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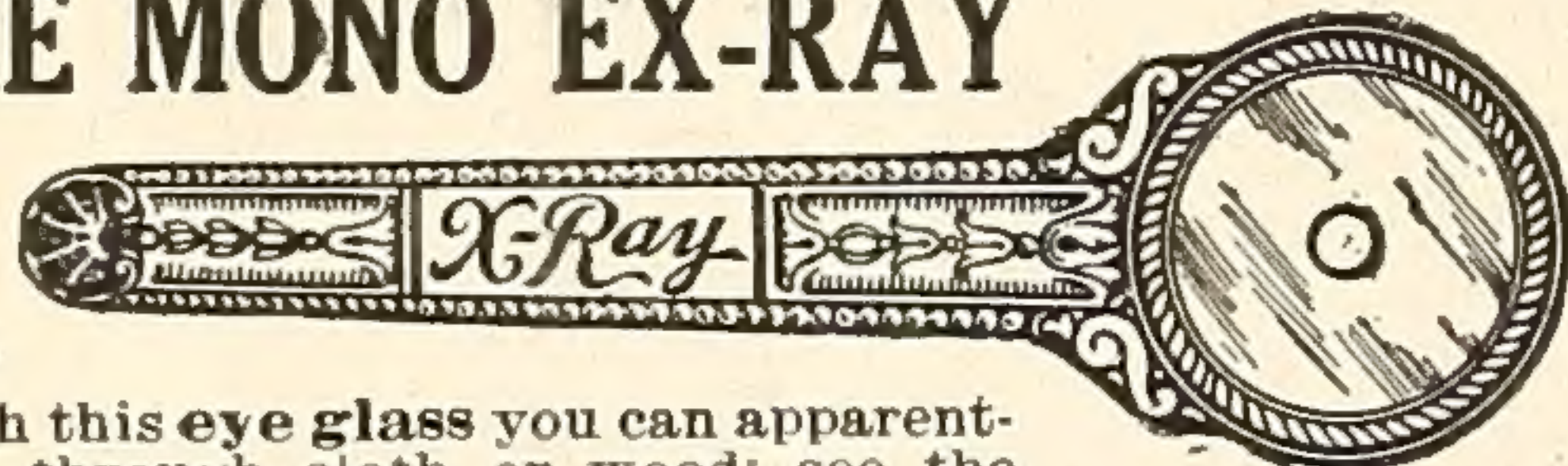


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## What Our Readers Think of Film Fun

A Canadian soldier from the trenches — "I want to tell you how we appreciate **FILM FUN** over here. There are quite a few copies in our 'block,' and they are passed from hand to hand until they are almost worn out. Our cook house is papered with the cover pages and the full-length pages of the screen stars. We like it because it is short and snappy, with plenty of laughs. Soldiers need a bit of laughter, I can assure you."

**E. J. Saunders, Burlington, Ia.** — "F**ILM FUN** sold so fast, I missed out on my copy last month, so I inclose postage for you to send me one. The folks at home like to have me bring it home, and it is the first magazine the children pile for in the evening."

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**L. S. Fields, Chicago, Ill.** — "I always bought the **FILM FUN** on the train coming in from my trips, but the last month or two the butch has run short on them. He says they sell the first thing, so I guess I'll have to subscribe, for they like it at home better than any of the funny papers they get."

**H. M. Irwin, San Diego, Cal.** — "F**ILM FUN** contains the best and clearest pictures of the different motion picture stars ever published, and I want to take this opportunity of telling you how much I enjoy it."

## The Other Side

**Producer**—Who is that discouraged-looking creature you just spoke to?

**Scenario editor**—The author of "How To Sell Your Scenarios."

## The Movie Heroine

The storm may rage and the villain rave,  
 But nothing can ruffle her "Permanent Wave."

## Strong Habit

"Yes," agreed the scenario writer, "habit is strong. I remember, when I proposed to my wife by mail, I inclosed stamps, in case she rejected me."

## The Crisis

**Screen star**—My husband has been ill.

**Screen extra**—Is his condition critical?

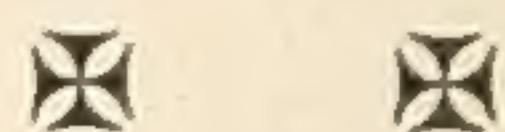
**Screen star**—Critical? It's positively abusive!



## So They Do

**Film**—Of course, you don't have to believe everything you hear in a screen studio.

**Fan**—No; but you can always repeat it.



## But What About the Rent?

**Collector**—Is your wife in?

**Actor** (with dignity)—My wife is dead.

**Collector**—Oh, I didn't know that.

**Actor**—Well, the poor girl was very forgetful.

## LEGAL NOTICE.

**STATEMENT OF THE OWNERSHIP, MANAGEMENT, etc., required by Act of Congress of August 24th, 1912. Film Fun and the Magazine of Fun: Judge's Library & Sis Hopkins' Own Book Combined, published monthly at New York, N. Y., for October 1st, 1916.**

State of New York }  
 County of New York } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared **Reuben P. Sleicher**, who, having been duly sworn according to law, deposes and says that he is the **Business Manager of Film Fun and the Magazine of Fun: Judge's Library and Sis Hopkins' Own Book Combined** and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24th, 1912, embodied in section 443, Postal Laws and Regulations, to-wit: 1.—That the names and addresses of the publisher, editor, managing editor, and the business manager, are: Publisher, **Leslie-Judge Company, 225 5th Ave., New York, N. Y.**; Editor, **Elizabeth A. Sears, 225 5th Ave., New York, N. Y.**; Managing Editor, **James A. Waldron, 225 5th Ave., New York, N. Y.**; Business Manager, **Reuben P. Sleicher, 225 5th Ave., New York, N. Y.** 2.—That the owner is, and stockholders owning or holding 1 per cent. or more of total amount of stock, are: Owner, **Leslie-Judge Company, 225 5th Ave., New York, N. Y.**; Stockholders, **John A. Sleicher, 225 5th Ave., New York, N. Y.**, **Anthony N. Brady Estate, 54 Wall St., New York, N. Y.** 3.—That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages or other securities, are: **John A. Sleicher, 225 5th Ave., New York, N. Y.**; **Mary Peckham Sleicher, 710 Madison Ave., Albany, N. Y.**; **Reuben P. Sleicher, 225 5th Ave., New York, N. Y.**; **City Real Estate Company, 176 Broadway, New York, N. Y.**; **Anthony N. Brady Estate, 54 Wall Street, New York, N. Y.** 4.—That the two paragraphs next above, giving the names of the owners, stockholders and security holders, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bonafide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him. Some stock and bond holders may represent others. If so, affiant does not know whom they represent. **REUBEN P. SLEICHER.** (Signature of the Business Manager.)

Sworn to and subscribed before me this 15th day of September, 1916. **A. EDWARD ROLLAUER, Notary Public, Queens County No. 962; Certificate filed in New York County No. 39; New York County Register's No. 7065; Commission Expires March 30th, 1917.**





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